

## OTIS SKINNER IN ROLE OF ESPADA AT NATIONAL

Famous Star Coming in "Blood and Sand," from Novel by Ibanez—Sothern and Marlowe at Poli's in Classic Plays

By LOUIS ASHLEY.

OTIS SKINNER comes to the National Theater next week in "Blood and Sand," Tom Cushing's adaptation of the novel by Blasco Ibanez, the Spanish writer. According to those who have seen Mr. Skinner in his role of Juan Gallardo, the famous bull fighter, he has finally succeeded in finding a play which may eventually equal his "Kismet."

Mr. Skinner spent some weeks in Spain last summer, seeking costumes, properties and furniture for his production. The costume he wears in his biggest scene was the actual property of two of Spain's greatest bull fighters, El Gallo and Granero.

The songs and marches are those played at the Plaza de Torres last summer at a charity-given torrida in Madrid, which was attended by the Queen.

Cathrine Calvert is Mr. Skinner's leading lady this season and prominent in his support are Madeline Delmar, Cornelia Otis Skinner, the star's daughter; Elsie Frederic, Edith Townsend, Octavia Kenmore, Clarence Handysides and F. Cecil Butler. There are twenty-nine speaking parts in "Blood and Sand."

JOHN OLDMIXON LAMBETH, in his well-written column in the Baltimore Sun last Sunday has something nice to say of Washington, carrying in its lines a vivid comparison between the Capital and the Monumental City. If you missed it, here it is:

On Thursday last I was in Washington, having gone over to see Walter Hampden's "Macbeth," which has just been added to this interesting actor's repertoire, but which will probably not be shown in Baltimore for a long time because the company is on its way to the Coast and does not seem to be booked here. On the same afternoon Richard Strauss, Elisabeth Schumann, Bonislav Huberman and Willem Willeke were appearing at the National Theater in "a festival of Strauss music." Concerts in Washington take place at a late hour—they are not even supposed to begin until 4:30 p. m.—so after the Shakespeare tragedy was over at the Garrick, I wandered down to the National for the last half of the "festival" and was able to hear a full hour's music. But I experienced some difficulty in getting into the theater because the lobby was blocked with people who were besieging the box office, the "queue" extending out into the street and all the way to the corner of Thirteenth street, an entire block. These were people patiently awaiting their turn to buy tickets for "Declassees," the seat sale having opened on Thursday. There had been a crowd like this all afternoon, and after the concert, at 6:30, the line had not diminished at all. There were just as many people waiting to buy tickets for "Declassees" as there had been at 3 o'clock. Perhaps this explains why so many of the "best" plays go to Washington. There is an audience for them there. Only the circus creates a similar interest in Baltimore.

TONIGHT Charles S. Gilpin offers "The Emperor Jones," an unexpected and lasting hit in the Metropolitan, at the Shubert-Garrick and it seems safe to predict large houses all week. This play is a marvelous study of fear as portrayed by Charles S. Gilpin in his role of former Pullman porter. It had one performance here last season, playing a matinee at the Shubert-Belasco, but this visit will consume a week and those who failed before may see it now.

TOMORROW there will be two openings, the Sotherns presenting "Twelfth Night" as the first of their four Shakespearean productions at Poli's and "Dear Me," featuring Grace La Rue and Hale Hamilton, at the National.

The Sotherns have not been in Washington for two seasons. They established new records for attendance on their last appearance and will face almost the impossible to better those figures. However, they have a staunch following here and there should be few empty seats during their visit.

"Dear Me," which, by the way, is to be shown in London, is described as a play with music. Miss La Rue is said to have plenty of opportunities to show beautiful clothes, of which she has a large supply.

### CAPITOL "Record Breakers"

JACK REID and his famous "Record Breakers Co."—Washington's favorite burlesque show—comes to the Capitol Theater for a week's engagement starting today. This week the "Record Breakers" will offer an entire new show, said to be an entertainment of the smartest kind of burlesque in which the most difficult scenes are carefully studied.



BELIE  
BAKER  
B.F. KEITH'S

any offense. Jack Reid has proved himself to be a producer of the better kind of burlesque amusement, and it is declared that his efforts this season have surpassed anything that he has ever attempted.

This season Jack Reid will be seen in the characters that have made him famous throughout the country in the first act of the play. He will appear in that old lovable role of Patrick Daley, the humorous Irishman with his many little inimitable mannerisms and quaint sayings, and then in the last act

he will play the "Dope," or as he is better known, the "Information Kid."

A supporting company of capable artists and a wonderful chorus line-up will be seen with this splendid attraction.

### Eva Tanguay Coming

EVA TANGUAY, the cyclonic comedienne, who has just completed a vaudeville tour which took her to the coast, has signed a Shubert contract and will headline a bill at the Belasco within the next month.

### SHUBERT-BELASCO "Chuckles of 1921"

CLARK AND McCULLOUGH, in "Chuckles of 1921," described as the biggest act in vaudeville, will headline the program at the Shubert-Belasco this week, beginning with the matinee this afternoon. There are more than fifty entertainers in "Chuckles" and a full-blooded African lion holds one of the spotlights in a highly humorous scene. Besides Clark and McCullough, who lead the funmaking, and a "cuddle up" chorus credited with being 100 per cent "pop," the company boasts an imposing list of principals comprising Emily Earle, Jack Edwards, Pauline Anderson, Ruth Wheeler, Charles Mac and Estelle McIntyre. A wealth of handsome costumes and a

the two acts and eight scenes revue.

In the surrounding bill will be found a group of entertainers of recognized merit. It will include Olga Mishka and company in an original dancing specialty, which introduces a number of original creations and is entitled "Poetry of Motion." Perma and Shelley is a unique novelty called "Pulley Pulley," which comprises some surprise acrobatics and genuine melody; Earl Rickard, a monologist, with a brand new line of burnt cork nonsense, hold a prominent comedy spot; Rial and Lindstrom, in "Something for a Rainy Day," have a clever novelty, and the White Way Trio will mix humor with a group of up-to-date songs; the Seven Musical Spillers will extract music from brass instruments, and the Shubert News Weekly will round out a bill that is said to assay high for clean laughter and entertainment.



CHUCKLES of 1921 BELASCO

### With Alan Dale at the NEW PLAYS

By ALAN DALE.

NEW YORK, Dec. 10.

HE is a very lordly person—is the actor. Talk with him, as I have done so frequently and for so many years and you will discover that he is obsessed with the idea of his own importance; that each play in which he is cast is nothing more than the character for which he is cast, that he regards his calling as an emotional, art-centered vocation; that he considers himself as a being apart, and that he is eminently lacking in the saving grace of humor.

He may have passed his early life as a plumber—who may be set down as the apostle of sanitary art; he may have started his struggle as a railroad conductor, a barber, a laundry king, or a newspaper boy, but the very first time some kindly playwright devises a role in which he happens to shine he will tell you that the actor is "born," not made.

That innate sentiment has done ignoble duty for so long that it seems a pity to disturb it. "The actor is born, not made." Every self-centered star, each pinnacled egotist of the stage, loves to ram that meaningless phrase into your tympanum, and it invariably acts as a salve. We never hear that the writer is "born"; that the lawyer is "born"; that the doctor is "born"; that the scientist is "born," or that the cook is "born." Only the actor. He alone, of all the artistic elements in life, comes into it "born and not made."

Yet a good cook—and by that I mean a gastronomic artist who has studied the ineffable vagaries of the human palate and knows to a nicety the subtleties of flavor and the mysteries of blend—has surely a greater right to the joy of being "born, not made," than the actor. There is one artistic cook to every hundred actors, and nobody can imitate that good cook. His "art" cannot be taught. Nobody can be drilled into the mystic delight of intensive cookery.

THE actor is "born," not made.

Take almost any play now on the boards and cast it with small children. Let those children have the advantage of a clever teacher and you will see a performance in every respect as fine as that given by the born-not-made ones. Those who recall the juvenile performances of "Alias Jimmy Valentine" and "Pomander Walk" will understand what I mean. The young actors are drilled just as the older ones should be, and usually are NOT. They are taught to do every trick that is assigned to them and they succeed in doing those tricks just as "artistically" as any of the adult "performers." (And I am not at all sure that the word "performer" is not a very excellent one for nineteen out of twenty actors.)

One is frequently startled by the extreme sincerity and simplicity of some juvenile performance. It breathes life; it is utterly lacking in self-consciousness; it is ablaze with intelligence, and it is penetratingly beautiful, and yet—nothing is claimed for the child. We are not told that he is a genius. We are not asked to believe that he was born, not made. It is all eminently common sense. Some clever stage manager has taken the young person in charge and has instilled into him certain motions, inflections and ideas that are essential to the make-up of the role for which he has been cast.

And what the clever stage manager has done for the juvenile actor the clever stage manager can do for the adult actor. Can do—and does! The actor, in every case, gets the credit and the stage manager the anonymity. As we all know, the horse does the work, but the driver gets the tip.

THE actor is born, not made.

What about the playwright? F. F. Mackay, in his book called "The Art of Acting," says: "It may be asserted without fear of contradiction that no actor, whatever his general intelligence, has

### Looking Ahead To See Program On Stages Here

OTIS SKINNER, in "Blood and Sand," from Blasco Ibanez's novel, comes to the National for a week, beginning Monday, December 19.

"Up in the Clouds," a musical comedy, will be at Poli's on December 25.

Mr. Gallagher and Mr. Shean, the Four Mortons, the Ford Sisters and "Blanche and Jimmy Creighton" will be at Keith's next week.

"Twinkle Toes" comes to the Gayety next week.

Fred La Reine, electrical wizard, heads The Strand bill next week.

The San Carlo Opera Company follows the Sotherns into Poli's.

### POLI'S

Sothern and Marlowe

NOTHING that will be seen on the local stage this season is likely to be of such intellectual, artistic and social importance as the return of E. H. Sothern and Julia Marlowe to the theater after an absence of two years. These players have long been recognized as this country's foremost interpreters of Shakespeare's plays. The theater nowadays is sorely in need of ability as rare as theirs.

The engagement of these distinguished co-stars will be at Poli's Theater for positively one week only beginning tomorrow night. There will be no midweek matinee, the only afternoon performance being on Saturday. The curtain rises at 8 o'clock sharp at night and at 2 o'clock sharp at the Saturday matinee. No one will be seated during the action of the plays.

"Twelfth Night" will be presented tomorrow night and at the Saturday matinee; "Hamlet" on Tuesday and Saturday nights and "The Merchant of Venice" on Wednesday and Friday nights. The only performance of "The Taming of the Shrew" will be given on Thursday night.

Settings more modernistic—something austere Maxfield Parrish instead of the rococo Italianate, so dear to the heart of the nineties—have been arranged by Mr. Sothern and Miss Marlowe. Already the influence of these stage decorations has made itself felt on classical production in America.

The absence from the stage of Julia Marlowe and E. H. Sothern left void a place no one else filled. There has been no one to give such spacious and beautiful utterance to Shakespeare's lines. Everything seems a little thin after the richness and fullness of their portrayals.

The New York critics found the supporting company the best Shakespearean organization the American stage has seen. It includes Frederick Lewis, Rowland Buckstone, Alma Kruger, Sydney Mather, Leona Chippendale, Elizabeth Valentine, Albert Howson, France Bendtsen, Vernon Kelso, Frank Peters, V. L. Granville, Jerome Collamore, Frank Howson, William Adams, James Hagen, J. W. Latham, Carolyn Frazier, and others.

## "EMPEROR JONES" AT GARRICK TONIGHT

Charles S. Gilpin, Greatest American Negro Actor, Offers His Wonderful Study of Fear As Compelling Force.

TONIGHT at the Shubert-Garrick begins the engagement of "The Emperor Jones," the drama of the West Indies by Eugene O'Neill which served last season to bring Charles S. Gilpin, an hitherto unknown actor, into almost unbelievable fame.

The Provincetown Players first produced "The Emperor Jones" at their theater, 133 Macdougall street. Adolph Klauber transferred it to a Broadway playhouse where it was the season's greatest sensation. Gilpin was elected one of the ten greatest dramatic contributors of the year and numberless honors were conferred upon him.

The Provincetown Players continue to sponsor the production and to appear in support of Gilpin while Adolph Klauber manages the tour. Stage settings, which are fantastic and interesting to an unusual degree, were executed after original designs of Cleon Throckmorton, a Washington boy.

Members of the Players appearing in "The Emperor Jones" and in "Suppressed Desires," a one-act comedy burlesquing the modern trend of psycho-analysis, written by George Cram Cook and Susan Glaspell, which precedes the O'Neill drama, are Cecil Clovelly, Clement O'Loughlin, Samuel Amdurs, Elizabeth Brown, Florence Burnamure, Matthew Shields, Jr., Bernard Pryor, and many others.

The story is familiar to most of us through the magazines and newspapers and many have read the published play. It concerns, briefly, Brutus Jones, an ex-Pullman porter, who, finding himself an outcast on an island in the West Indies, proceeds to use the bits of knowledge picked up in ten years on the Pullman cars with such good effect that the natives make him their king.

Visions of a life of affluence in Martinique engross him and he squeezes his subjects dry. They rebel and flee to the hills for conference. Presently begins the deep boom of the drum foretelling rebellion and mutiny. The emperor resigns his throne and begins his weary march through the forest to the coast, where the vessel lies that is to take him to Martinique.

His adventures in the forest make up the play. Horrors and untold terrors he finds there, where before had been only friendly trees. That these visions are of his own conjuring make them none the less ghostly and terrifying.

### NATIONAL "Dear Me"

JOHN GOLDEN, whose greatest aim in life appears to be the production of no end of record-smashing comedy hits, will send to the National for the week beginning tomorrow night, Grace La Rue and Hale Hamilton in "Dear Me." This will be the first Golden play to visit here this season.

"Dear Me" is termed a "Comedy With Songs," and as a success is ranked with his other record laughter plays, "Lightnin'," "Three Wise Fools" and "Turn to the Right," which have already scored in Washington, and "The First Year," yet to visit this neighborhood.

"Dear Me" might be called a modern Cinderella comedy, for it tells a story of optimism in a most unusual way. Its early scenes are laid in a home for artistic and literary failures, where, it is easy to imagine, "types" abound.

Grace La Rue, who, incidentally, is playing her first role on the legitimate stage, essays the part of a slavey who later blossoms forth as a prima donna de luxe. Opportunity is accorded her to sing a number of typical Grace La Rue ballads, "personality songs," which, in the past, have won her fame in vaudeville, and on the concert stage in America and in the music halls abroad. Likewise she has the chance to wear some stunning frock creations.

Hale Hamilton, her co-star, is also co-author of the play. He is one of the popular light comedians of the New York stage, probably best remembered for his work as the original J. Rufus Wallingford in Cohan's "Get-Rich-Quick" comedy, both in New York and London.

The original supporting cast numbers Luis Alberni, Robert Lowe, Camilla Crume, Baker Moore, J. K. Hutchison, Mart E. Halsey, George N. Price, James G. Morton, Max Frick, Charles Le Fera, George Spelvin, Elva Nelson and William Conway.

### He's An Expert Now

GEORGE GIBSON, master carpenter at the Belasco, expects to qualify as an animal expert after the vaudeville season is over. Last week he directed the care of seven valuable steeds for "Poodles" Hannaford, this week he has a full-fed African lion to look after, and within a fortnight John Robinson's military elephants will command his attention, not to mention the donkey and monkey acts which have played the house.